Han it built its political structure on the Confucian theory. Indeed, it carried still further the system which the Han had originated of recruiting the staff of its bureaucracy through civil service examinations based largely although not entirely upon Confucian literature. To prepare for these examinations it expanded the state system of schools. Under the T'ang Confucianism revived and once more became powerful. Taoism, modified by Buddhism, was popular. Yet the T'ang showed marked contrasts with the Han, and under it fresh advances were made. Chinese Buddhism attained the height of its vigor and entered upon a slow decline. Sculpture reached its apex and there were noted painters. Many of the art *motifs* were very different from those of the Han. Later generations have regarded the poetry and the calligraphy of the T'ang as the finest that the Chinese have produced. Printing and porcelain appeared, probably for the first time. Other foreign faiths—Christianity, Zoroastrianisrn, Manichaeism, and Islam—entered, and one of them, Islam, persisted to our own day. More than at any time previously, too, Japan was brought.within the circle of Chinese cultural influence.

Following the T'ang, after a half-century or so of disorder, came the Sung. During much of its course the North was ruled by aliens, but the native culture of the period was rich and had its distinct developments. For many years debate over a political experiment somewhat akin to the modern state socialism of the Occident disturbed the realm. Buddhism, while still strong, gave additional evidences of decay. Confucianism, although more than ever the accepted philosophy of the educated and ruling classes and enforced through a further development of

government schools and civil service examinations, was extensively modified. It was thought through afresh and restated, and much of Taoism and Buddhism were more or less unconsciously incorporated in it. The form then given it remained orthodox until the twentieth century. Landscape painting was the crowning achievement of the art of the Sung and the best of it has never been equaled in China before or since. Printing and porcelain were improved. Sung editions are valued for their beauty as well as their antiquity and Sung porcelains, largely monochrome and simple of design, are highly esteemed.

In the fourth quarter of the thirteenth century the last of the